Bristol Old Vic

Kneehigh

The Flying Lovers of Vitebsk





Photography Jon Craig

250 years of unique vision...

Welcome to this performance of *The Flying Lovers of Vitebsk*, which we are delighted to co-produce with Bristol's favourite theatre company, Kneehigh and – as it draws its inspiration from the life, love and work of the visionary painter Marc Chagall – tonight's show promises to be a visual feast.

Bristolians love Kneehigh's work, and over these past few years you've flocked to see *The Red Shoes*, *Nights at the Circus, The Bacchae, Tristan & Yseult*, and *Dead Dog in a Suitcase (and other love songs),* among others. It's hardly surprising, since their adventurous, vivid brand of theatre is the kind that revels in the company of its audience, which (as you know) is exactly the way our beautiful auditorium was designed to be used.

Emma Rice's new show is all the more special as it's her last as Artistic Director of Kneehigh. She's recently taken up her position as the new Artistic Director of Shakespeare's Globe, and launched this month with her triumphant *A Midsummer Night's Dream*. It is a special thrill for us that *The Flying Lovers Of Vitebsk* will go on to play at the Sam Wanamaker Playhouse, settling her in to her new home and marking our first visit to that beautiful, candle lit, wooden space that draws so many parallels with our own.

And so, as our celebratory birthday journey continues through four centuries of theatre making, welcome, then, to the 21st, the extraordinary story of Marc and Bella Chagall, and the imaginative brilliance of Kneehigh.

Enjoy.

Emma Stenning
Chief Executive

Tom Morris
Artistic Director



A word from the writer

The Flying Lovers of Vitebsk writer Daniel Jamieson looks back on the play's origins and the extraordinary lives and times of Bella and Marc Chagall that inspired it

We made the first version of *The Flying Lovers of Vitebsk*, then called *Birthday*, more than 20 years ago. Emma Rice, Nikki Sved and I had been working together as young actors for a company called Theatre Alibi. Afterwards we wanted to make something of our own, so we cast about for the perfect subject and hit upon the Chagalls. At the beginning the attraction was to the paintings, which seemed intrinsically theatrical to us, or theatrical in a way that we dreamt of being – sensuous, lyrical, flying… At the time we were inspired by a visit we'd made with Alibi, thanks to directors Alison Hodge and Tim Spicer, to the Gardzienice Centre for Theatre Practices in Poland. Gardzienice's work was unlike anything we'd seen before, a powerful torrent of song, language and gravity-defying movement. There seemed an irresistible connection between Gardzienice's style and Chagall. One night, watching them work, one of their actresses leapt and perched like a cat on the shoulder of a double bass. 'Look!' said their director Włodzimierz Staniewski, 'Pure Chagall!'

The more we discovered about the Chagalls, the richer we found their story. Marc was born Moishe Segal in a poor Jewish quarter of Vitebsk in Belarus in 1887. His life and work were full of contradictions. Most Jewish artists at the time turned their backs on their shtetl upbringing, but Marc put his hometown at the heart of his work throughout his life, even after 60 years in exile. Yet his outlook was determinedly cosmopolitan from the outset and from an early age he yearned for a new style of painting beyond realism with which to express himself. Marc met Bella Rosenfeld in 1909 at a mutual friend's house in Vitebsk and they swiftly fell in love. That Bella, aged only 20, was astute enough to recognise Marc's talent then



Chagall: Birthday, 1915. The Granger Collection / TopFoto

was testament as much to her perceptiveness as his precocious genius. Bella was quite a catch for Marc too – she came from a well-to-do family who owned three jewellery shops in Vitebsk – but more importantly, she was extremely bright and cultured, one of the top four students to graduate from school in her year in Russia. She studied literature, history and philosophy at the prestigious Guerrier University in Moscow and even took acting classes with Stanislavsky. She dreamt of being an actress and a writer, but tragically, when she met Chagall she threw all her creative energies into nurturing his talent. In 1911, leaving Bella in Russia, Marc made it to Paris and drank up every innovation going – Fauvism and Cubism particularly. Quickly assimilating these influences, he added something unique of his own to the mix – the expression for the first time of an inner life on canvas. 'Under his

The Extraordinary Love Story of Marc & Bella Chagall

1887
Marc (Moishe) Zakharovich Chagall is born to a working class Hasidic Jewish family in Liozna, near the city of Vitebsk (now Belarus, then part of the Russian Empire).

1895
Bella Samoylovna Rosenfeld is born in Vitebsk to one of the richest Jewish families in the town.

1907
In Vitebsk Marc begins to study painting under Yehuda Pen, an artist, teacher and outstanding figure of the Jewish Renaissance in Russian and Belarusian art.

1909
Bella meets Marc and it was love at first sight! But he is a penniless apprentice to Léon Bakst.

1910
Marc moves to Paris to develop his work and discovers cubism and futurism, along with the likes of Picasso, Delaunay, Leger and Modigliani.

1914
Marc's first show opens in Berlin, then he returns to Bella in Vitebsk. Whilst in Berlin, he sends her a proposal by post, and a few weeks later receives a loving response.

1914
World War I breaks out.

1915
Bella and Marc reunite and marry in Vitebsk. The couple travel to St Petersburg and start their life together.

A word from the writer

In exile, Marc and Bella watched in horror as the Jewish homeland of their youth was systematically destroyed first by the Communists, then by the Nazis

influence, metaphor made its triumphal entry into modern painting', Andre Breton said later, and credited Chagall as the father of surrealism.

Marc returned to Vitebsk in 1914 to marry Bella and bring her back to Paris, but they were trapped in Russia by the outbreak of the First World War. They moved to St. Petersburg and witnessed the February and October Revolutions at close quarters. For a brief, heady moment the avant-garde became the new establishment in Russian art and Marc was invited to be Commissar of Visual Arts by the new Bolshevik government. Bella sensibly advised him to say no but he accepted the offer to start a new art school in Vitebsk, which he hoped would give those from humble backgrounds like himself the chance to become 'artist-proletarians'. However, official opinion quickly began to harden about what was proper proletarian art and it soon became clear that Marc's sensual and individual style was not. He was forced to resign from the school and, apart from a brief, joyful stint designing sets for the Jewish Theatre in Moscow, he now found his work unwelcome in Russia. He, Bella and their five year-old daughter Ida left in 1922, never to return. While Marc's fame subsequently grew and grew abroad, he was never recognised at home as he yearned to be.

In exile, Marc and Bella watched in horror as the Jewish homeland of their youth was systematically destroyed first by the Communists, then by the Nazis. Anti-semitism flared in Russia and Germany throughout the twenties and thirties and led eventually to the attempted murder of the entire Jewish population of Europe. The culture Marc had set out to celebrate, he unintentionally ended up memorialising. They were forced to flee, first to the south of France, then to America. Only in the last couple of years of her life in New York did Bella finally find the confidence to write – a lyrical memoir in Yiddish of her childhood in Vitebsk – *Burning Lights*. After Bella's death aged only 56, Marc seemed at last to wake up to her vision and the debt he owed it. 'For years her love influenced my painting. Yet I felt there was something within her held back, unexpressed… her words and phrases were a wash of colour over a canvas.' Marc had lost not only his muse and collaborator, but also his last living link to the Jewish world of his youth.

When Emma, Nikki and I visited Poland in 1990, only faint traces of this world remained. Gardzienice's actors took us on expeditions into remote corners of the country to gather songs and stories. I went to the forests on the border between Belarus and Poland just a few hundred miles from Vitebsk. The higgledy-piggledy wooden houses, birch forests and horse-drawn carts of Chagall's paintings were all abundantly still in evidence, but all that seemed left of the Jewish past was a sheepish shrug on the part of the older residents. However, one evening an old woman took us to a small copse just outside a village. She led us right to the middle of the wood. What were we supposed to see, we wondered? She pointed under our feet. In the twilight, between the roots and ferns, we began to notice fragments of tombstones everywhere inscribed in Hebrew script. We were standing in the remains of a Jewish cemetery. During and after the war, gravestones were shamefully plundered as building materials for everything from roads to pigsties. But plenty remained, some with dates as late as the 1930s. Here lay the last Jews in the homeland of the Chagalls.



Chagall: Bouquet with Lovers, 1927-1930. Fine Art Images / HIP / Topfoto

And now Europe is full of refugees once again. Watching footage shot from a drone flying over the ruined city of Homs, it's hard to imagine when the millions of Syrians displaced will be able to return. The residents of Homs, like the Chagalls and the millions of other Jews uprooted by 20th-century history, find themselves in the unbearable predicament of being homesick for a home that no longer exists. But it also feels right to return to the Chagalls' story on a more personal level too. We first made the show when we were in our twenties. We particularly identified with the young Chagalls at the time, with the collision between their passion for each other and their need to express themselves as individuals. Now it's easier to feel an empathy for the old Marc Chagall too, who looks back and strives to evoke something of how it felt to be young and in love in a world long gone.

Daniel Jamieson

This article first appeared in *Around the Globe*, the membership magazine of Shakespeare's Globe, summer 2016.

1916
Their only child Ida is born whilst Marc is away in Paris. Four weeks later he returns to see his child for the first time.

1918
Vitebsk comes under Soviet control and Marc turns down the offer of becoming Commissar of Visual Arts there.

1918
The couple return to their home town and Marc sets up his own academy.

1920
The family move to Moscow, where Marc designs and paints stage décor for the State Jewish Chamber Theatre. Bella reignites her love for theatre and acting.

1922
The couple flee the Marxist regime in the USSR, emigrating to Lithuania and on to Berlin.

1924
The couple move on to France. Marc and Bella start to create more work and raise their daughter in the French countryside.

1939
World War II begins. Vitebsk is immediately occupied by the Nazis. It's not long before the Jewish population is completely eradicated.

1941
The couple are arrested in Marseille. They escape and manage to flee to Lisbon where they continue on to the USA.



Chagall's Vitebsk

"I see the fire, the smoke and the gas; rising to the blue cloud, turning in black. I see the torn-out hair, the pulled out teeth. They overwhelm me with my rabid palette. I stand in the desert before heaps of boots, clothing, ash and dung, and mumble my Kaddish. And as I stand – from my paintings, the painted David descends to me, harp in hand. He wants to help me weep and recite chapters of Psalms"

MARC CHAGALL

The city of Vitebsk is the fourth largest city in modern day Belarus and the birthplace of Marc Chagall. Once an independent principality, the city has changed hands constantly over the last 1000 years, absorbing Russian, Polish and Lithuanian cultures and witnessing some of the most brutal events in history. Even before the annexation of Belarus by the Russian Empire in 1772, Jews played a prominent role in the history of Vitebsk, with the city being one of the largest centres of Jewish culture at the time of Chagall's birth in 1887.

In 1921, the land that Vitebsk sits on was invaded by Bolshevik Russia. The people in this part of Belarus were subjected to purges, oppression and massacres with their culture and independence ripped from them. Cities were renamed in Russian, new borders and divisions created and Polish citizens forcibly absorbed into Soviet society. There was an atmosphere of terror, and it was known that civilians were often disposed of by the Soviets in the forests surrounding the city.

World War II followed and struck Vitebsk with great force. The fascist Nazi party took control of the entire country, the Vitebsk region bearing the brunt of Hitler's wrath. Ghettos grew around the edges of town and the entire Jewish population were forced to survive in squalid conditions. 16,000 Jews were trapped, barely existing in the camps, until eradication became the only conceivable solution for their captors. On 26 June 1944 the city was liberated by the Russian forces, freeing a city that had been ripped apart and left in rubble. It is thought that out of a population of 170,000 before the war, only 118 people survived the war by hiding in the basements.



Chagall: Lovers Over The City, 1914-1918. © RIA Novosti / TopFoto

Chagall saw his beloved Vitebsk raised to the ground from afar in New York City. His emotions were reflected in his work, such as in 'The Revolution' and 'White Crucifixion'. In 1951, he wrote the following as a memorial:

"I see the fire, the smoke and the gas; rising to the blue cloud, turning in black. I see the torn-out hair, the pulled out teeth. They overwhelm me with my rabid palette. I stand in the desert before heaps of boots, clothing, ash and dung, and mumble my Kaddish. And as I stand – from my paintings, the painted David descends to me, harp in hand. He wants to help me weep and recite chapters of Psalms"

Today, Vitebsk stands as a vibrant city, though still bearing the scars of a turbulent century. Chagall's presence still lingers; the Museum a reminder of how art can be nurtured and flourish, even in the toughest of times.

1944
Bella dies from sepsis following a viral infection while, across the world, her beloved Vitebsk is destroyed.

1944
Marc is distraught and cannot paint for nine months, devoting himself instead to bringing life to Bella's writings under the title *Burning Lights*.

1945
The war comes to an end and Europe begins to rebuild itself following the destruction caused by the Nazis. It's thought that only 118 citizens survived in Vitebsk.

1948
Marc remains in the USA, speaking publicly about his emotions towards the events he witnessed from afar before returning to Paris.

1950
Marc heads south and settles in the mountains of Provence. He designs the famous windows of Metz Cathedral and the Hadassah Synagogue in Jerusalem.

1952
Marc marries Valentina Brodsky, who he was introduced to by his daughter.

1963
The Prime Minister of France commissions Marc to paint the ceiling of Palais Garnier. Critics are angered by having a modernist painting designed by a Russian Jew on a national monument. However, the project went ahead and is one of his most celebrated works.

1985
Marc passes away aged 97 at home in Saint Paul de Vence. His resting place is in the Catholic cemetery in Saint Paul de Vence.

The Flying Lovers of Vitebsk

A Kneehigh and Bristol Old Vic co-production

Company

Marc Chagall **Marc Antolin**
Bella Chagall **Audrey Brisson**
Musician **Ian Ross**
Musician **James Gow**



Creative Team

Writer **Daniel Jamieson**
Director **Emma Rice**
Composer and Music Director **Ian Ross**
Designer **Sophia Clist**
Lighting Designer **Malcolm Rippeth**
Sound Designer **Simon Baker**
Choreographer **Etta Murfitt**
Associate Lighting Designer **Victoria Brennan**
Assistant Director **Matt Harrison**
Executive Producer **Ali Robertson**
Producer **Liz King**

Technical Team

Production Manager for Kneehigh **David Miller**
Company Stage Manager **Steph Curtis**
Technical Stage Manager **Aled William Thomas**
Technical Assistant Stage Manager **Gemma Gale**
Rehearsal Assistant Stage Manager **Kate Foster**
Sound Operator **Yamina Mezeli**
Production Electrician **Alex Shenton-Parkin**
Costumer Supervisor **Ed Parry**
Associate Costume Supervisor **Annelies Henny**
Costume Maker **Clare Ramsell**
Prop Makers **Sophia Clist**, **Tim Sykes**, **Lulu Butcher** and **Chris Pirie**
Casting **Georgia Simpson CDG** and **Lucy Taylor**

The original version of *The Flying Lovers of Vitebsk* was performed as *Birthday* by Theatre Alibi in 1992.

Writer **Daniel Jamieson** • Director **Nikki Sved** • Designer **Dominie Hooper**
Lighting Designer **Paul Tyler** • Original Cast **Daniel Jamieson** & **Emma Rice**

Permission to perform the English translation of Rachel Korn's poem *No One Knows It* granted by the rights holder and originally appeared in *Generations: Selected Poems* (Mosaic Press, 1982). Extract taken from *First Encounter* by Bella Chagall (Schocken Books, 1983), translated by Barbara Bray. Photography Steve Tanner. Illustration by Daryl Waller. Programme designed by Chris Woodward.

Thank you

Ciaran Clarke and Russell Clarke; Nick Furguson; Sasha Tyuftey and David Schneider from the London Yiddish Group; Shakespeare's Globe; Peter and Irina Scorer; Evie Chartres of Ploddipus for video editing.

"In our life there is a single colour, as on an artist's palette, which provides the meaning of life and art. It is the colour of love"

MARC CHAGALL





Company

Marc Antolin | Marc Chagall



Theatre credits include: *The Trial* (Young Vic); *Taken At Midnight* (Theatre Royal Haymarket, Chichester Minerva); *Amadeus* (Chichester Festival Theatre); *From Here To Eternity* (Shaftesbury Theatre); *Matilda* (RSC Courtyard Theatre, Cambridge Theatre); *Singin' In The Rain* and *The Music Man* (Chichester Festival Theatre); *Into The Woods* and *Hello, Dolly!* (Regents Park Open Air Theatre); *Billy Liar* (UK Tour); *Imagine This* (New London Theatre).

Film and television credits include: *London Road, Coconut Shy, Love Actually* and *More Than Love*.

Audrey Brisson | Bella Chagall



Audrey trained at the Central School of Speech and Drama. She also studied Classical Singing at Cégep St-Laurent, Canada. As a child and teenager, Audrey worked extensively with the Cirque Du Soleil as a vocalist and acrobat. She performed in their international tours of *Reinvente* and *Quidam* and took part in the *Cirque Du Soleil 30th Anniversary Concert*.

Theatre includes: *Secret Cinema* (Future Shorts); *Midnight's Pumpkin* and *The Wild Bride* (both Kneehigh); Miss Hedgehog in *The Lion, The Witch and The Wardrobe* (Kensington Gardens); *The Elephantom* (National Theatre); *Dead Dog in a Suitcase (and other love songs)* (Kneehigh); Juliet in *Romeo and Juliet* (Rose Theatre, Kingston) and Bella Chagall in *The Flying Lovers of Vitebsk*.

Film includes: *Hereafter* directed by Clint Eastwood and *W.E.* directed by Madonna.

Television includes: *Money* (BBC); *Outlander* (Series 2).

Ian Ross | Musician / Composer and Music Director



Ian is a Bristol based multi-instrumentalist. He leads the band Eleven Magpies.

Theatre (as composer): *Hansel and Gretel, The Flying Lovers of Vitebsk* (Kneehigh); *A Very Old Man with Enormous Wings* (Kneehigh and The Little Angel); *Frankenspine, Mayday Mayday, Orpheus and the Furies, The Table of Delights* (Damfino); *When the Shops Shut* (Cscape) and *Universerama* (Squashbox).

Theatre (as musician): *Orpheus and the Furies, The Table of Delights* (Damfino); *Brief Encounter, Don John, Hansel and Gretel, The Red Shoes, The King of Prussia, Midnight's Pumpkin, The Wild Bride, Tristan & Yseult, Dead Dog in a Suitcase (and other love songs), 946: The Amazing Story of Adolphus Tips* (Kneehigh); *Alaska* (Blackfish); *Peter Pan* (Bristol Old Vic) and *101 Dalmations* (Tobacco Factory Theatres).

Theatre (as Musical Director): *Brief Encounter Australia 2013* and *Tristan & Yseult USA 2013–14, Rebecca, 946: The Amazing Story of Adolphus Tips* (Kneehigh).

Film (as composer): *Weekend Retreat* (O-region).

James Gow | Musician



James is a multi-instrumentalist and composer with a BA in Music from the School of Oriental and African Studies, University of London. Outside of the theatre he can occasionally be seen in several bands including Cocos Lovers and others from the Smugglers Records folk scene, London based genre-hopping jazz-fusion group Lunch Money and Ian Ross' Bristol based folk quartet Eleven Magpies.

James has appeared in *Dead Dog in a Suitcase (and other love songs), Tristan & Yseult and Brief Encounter with Kneehigh*. Other theatre includes *James & the Giant Peach* (West Yorkshire Playhouse) and *The Band at the End of the World* (Ramshacklicious).



Creative team

Daniel Jamieson | Writer

Over the last 26 years Daniel has worked for Exeter-based Theatre Alibi as an actor, joint artistic director (1995-2000) and writer. Last year he won an ACA award for his writing for children with the company. His plays for Alibi include: *Falling*, *Hammer and Tongs*, *Goucher's War*, *Cobbo*, *Caught*, *One in a Million*, *The Freeze*, *Shelf Life*, *Little White Lies*, *The Swell*, *Sea of Faces* and *Birthday*. He has also adapted novels by Charles Dickens, Graham Greene, Michael Morpurgo and Dick King-Smith for the company.

Other theatre work includes *A Box of Photographs*, *We're Going on a Bear Hunt*, (Polka Theatre); *Where's the Bear*, *Wish Wash*, *Knitwits* and *Flathampton* (Northampton Theatres).

For BBC R4 Daniel has written *Lodsell Cod*, *Grooming*, *Jim and Tonic*, *Building Happiness* and *Charity*. In 2013, Daniel was Leverhulme artist-in-residence at the University of Exeter's Mood Disorders Centre.

Emma Rice | Director

Emma Rice is the new Artistic Director for Shakespeare's Globe. For the last 20 years she has worked for Cornwall's Kneehigh as an actor, director and Artistic Director. Her productions for them include: *946: The Amazing Story of Adolphus Tips, The Red Shoes, The Wooden Frock, The Bacchae, Tristan & Yseult, Cymbeline* (in association with RSC); *A Matter of Life and Death* (in association with National Theatre); *Rapunzel* (in association with Battersea Arts Centre); *Brief Encounter* (in association with David Pugh and Dafydd Rogers Productions); *Don John* (in association with the RSC and Bristol Old Vic); *Midnight's Pumpkin, The Wild Bride, Wah! Wah! Girls* (in association with Sadler's Wells and Theatre Royal Stratford East for World Stages) and *Steptoe and Son*.

Emma's other work includes the West End production of *The Umbrellas of Cherbourg, Oedipussy* (Spymonkey); *The Empress* (RSC) and *An Audience with Meow Meow* (Berkeley Repertory Theatre). Most recently Emma has adapted and directed *Rebecca* (a David Pugh and Dafydd Rogers Productions in association with Kneehigh). Her first production as Artistic Director of Shakespeare's Globe is *A Midsummer Night's Dream*.

Sophia Clist | Designer

From a background of sculpture Sophia creates installations, sets and objects for performers and audiences to inhabit, manipulate and transform. Much of her work is participatory and interactive, collaborating with artists in dance, theatre, music, film, and with the general public.

Theatre & dance includes: *16 Singers* (Katherine Morley, Dance Umbrella, The Egg); *Life Forces* (Jane Mason); *Get Happy* (Told by an Idiot, Barbican); *Oxygen* (Dreadnought South West); *The World At Your Feet* (Barbican Theatre, Plymouth); *And The Horse You Rode In On* (Told by an Idiot, Barbican, Drum Theatre Plymouth, Brighton Festival); *Cinderella* (Lyric Theatre Hammersmith); *Mischief* (Theatre-Rites & Arthur Pita, Sadler's Wells).

Installations include: *Phenomenal People* (Fuel); *In This Place* (Pentabus Theatre); *Stretch* (Sophia Clist, Crying Out Loud); *Sadler's Sampled* (Sadler's Wells).

Sophia was Theatre-Rites Associate Artist from 1998 to 2008 designing touring and site-specific shows and interactive exhibitions.

Awards: 2004 Arlyn Award for outstanding design in puppet theatre for Catch Your Breath; 2008 TMA Achievement in Dance Award for Mischief.

Malcolm Rippeth | Lighting Designer

Malcolm is an Associate Artist of Kneehigh, productions including *946: The Amazing Story of Adolphus Tips, Tristan & Yseult, The Wild Bride, Dead Dog in a Suitcase (and other love songs), The Umbrellas of Cherbourg, The Red Shoes* and *Brief Encounter.*

His other work includes *A Midsummer Night's Dream* (Shakespeare's Globe); *The Empress* (RSC); *Decade, Six Characters in Search of an Author* (Headlong); *The Dead* (Abbey Theatre Dublin); *The Boy in the Striped Pyjamas* (Chichester Festival Theatre); *Calendar Girls* (West End/Australia/Canada); *Only the Brave* (Wales Millennium Centre); *A View from the Bridge* (Gate Theatre Dublin); *The Herbal Bed* (English Touring Theatre); *The Birthday Party* (Manchester Royal Exchange); *His Dark Materials* (Birmingham Rep); *Refugee Boy* (West Yorkshire Playhouse); *Spur of the Moment* (Royal Court); *The Promise* (Donmar Trafalgar); *Stones in his Pockets* (Tricycle); *The Threepenny Opera* (Graeae); *Ours was the Fen Country* (Still House); *Wallflower* (Quarantine); *Pleasure, The Coronation of Poppea* (Opera North); *Giovanna d'Arco* (Buxton Festival); *Idomeneo* (Garsington); *In Parenthesis* (WNO).

He is the recipient of a WhatsOnStage Award and a Village Voice OBIE for his work on Kneehigh's *Brief Encounter* (West End and Broadway).

Simon Baker | Sound Designer

Simon trained at the Guildhall School of Music & Drama, and is now a Fellow. Simon is Associate Artist at Kneehigh Theatre, and his work for Kneehigh includes *946: The Amazing Story of Adolphus Tips, Steptoe and Son* (UK Tour); *Rebecca* (UK Tour); *The Umbrellas of Cherbourg* (West End); *Brief Encounter* (West End / Broadway; 2011 Tony and Olivier Nominations for Best Sound); *Don John* (in association with the RSC / International Tour); *The Red Shoes* (International Tour) and *Wild Bride* (Kneehigh / International Tour / BBC Radio production and cast recording).

Simon is also an Associate Artist of the Old Vic Theatre and his work includes *The Caretaker, The Master Builder, Future Conditional, High Society* and *Electra*.

Other theatre includes: *Matilda the Musical* (West End / Broadway / US Tour /Australian Tour – 2012 Olivier Award for Best Sound); *Anything Goes* (Sheffield Crucible / UK Tour); *An Audience with Meow Meow* (Berkeley Repertory Theatre); *Shakespeare in Love* (Noel Coward Theatre); *The Roaring Girl* (RSC); *Mojo* (Howard Pinter Theatre); *The Light Princess, The Amen Corner* (National Theatre) and *Josephine and I* (Bush Theatre).

Etta Murfitt | Choreographer

Etta Murfitt is an Associate Artist of Kneehigh Theatre and has choreographed *The Umbrellas of Cherboug, Midnight's Pumpkin, The Wild Bride, Steptoe and Son, 946 – The Amazing Story of Adolphus Tips* and *Dead Dog in a Suitcase (and other love songs)*. Etta has recently become an Associate of Shakespeare's Globe. She is also the Associate Artistic Director of Matthew Bourne's *New Adventures and Re: Bourne* (their education arm). She has created, performed in and collaborated on many productions with New Adventures including *Nutcracker!, Swan Lake, Cinderella, The Car Man, Edward Scissorhands, Sleeping Beauty* and is very excited to start work on New Adventures latest show *Red Shoes*.

Victoria Brennan | Associate Lighting Designer

Lighting Design includes: *A Midsummer Night's Dream* (Shakespeare's Globe).

Associate Lighting Designer credits include: *The Last Confession* (Toronto, West End and On Tour); *Six Characters in Search of an Author* (Headlong Theatre, West End, Sydney Festival and Perth Festival); *No Man's Land* (West End); *Prima Donna* (Sadlers Well's and Luminato Festival); *The Umbrellas of Cherbourg* (Kneehigh, Curve and West End); *Decade* (Headlong Theatre); *Wah! Wah! Girls* (Kneehigh, Sadler's Wells); *Top Hat* (West End, On Tour and Tokyo); *Stephen Ward* (West End); *Women On The Verge Of A Nervous Breakdown* (West End); *Hamlet* (Barbican); *People, Places And Things* (West End); *Bugsy Malone* (Lyric Hammersmith).

Matt Harrison | Assistant Director

Matt trained at East 15 Acting School and was awarded the 2015 Bryan Forbes Bursary, becoming Associate Director to the National Youth Theatre's West End Season under the mentorship of Michael Attenborough CBE. Matt has made and directed work at venues including the New Diorama, Ambassadors Theatre and National Theatre's Temporary Space. His previous productions have won the 5 Minute Festival and been nominated for several Off West End Awards. Matt is delighted to be joining the Kneehigh family for *The Flying Lovers of Vitebsk*.

Bristol Old Vic team

Amanda Adams Press Manager
Josh Albiston Chef
Nicci Allt Marketing Director
Richard Brett Graphic Designer
Emma Bettridge Producer, Bristol Ferment
Cameron Cheek Operations Coordinator
Sharon Clark Literary Producer
Chelsey Cliff Bar Supervisor
Charlie Coombes Press Officer
Jay Costello Roberts Senior Technician (Studios)
Zoe Crick-Tucker Head of Development
Robin Dallman Evening Security Receptionist
Becky Davies Production and Operations Administrator
Maggie Doody Ticketing Coordinator (Groups & Schools)
Helen Edwards Ferment Assistant Producer
Jane Edwards Reynolds Theatre Administrator
Mike Elliott Maintenance Supervisor
Chloé Elwood Executive Producer
Siân Eustace Young Company Producer
Ben Foster Operations Assistant
Nigel Gardner Finance Director
Dave Green Accountancy Assistant
Lisa Gregan Young Company Director
David Harraway Production Director
Callum Harris Technician (Stage)
Colette Harris Duty Manager
James Harrison Deputy Chief Electrician
Gwenfair Hawkins Assistant to the Directors
Liz Hebden Front of House Manager
Lucy Hunt Outreach Producer
Chloe Kitching Outreach Assistant
Lucy Knowles Deputy Box Office Manager
George Mann Associate Director*
Hannah Maun Ticketing & Audience Insight Manager
Catriona McDougall Finance Assistant
Rachel Millett Programming & Producing Administrator
James Molyneux Head of Stage
Alan Moore Capital Campaign Director
Catherine Morgenstern Producer
Tom Morris Artistic Director
Erick Muzard Commercial Director
Erika Neumann Appeal Patron Volunteer
Matt Ostrehan Marketing Assistant
Karen Palmer Strategy and Campaign Manager
Ian Penrose Technician (Sound/Audio Visual)
James Peries Literary Associate
Simon Porter ICT Manager
Lydia Robertshaw Bar Supervisor
Andrew Scrivens Master Carpenter
Ruth Sidery Company Stage Manager
Duncan Smith Marketing Officer (Campaigns)
Joe Spurgeon Development Manager
Fred Stacey Workshop Supervisor
Emma Stenning Chief Executive
Andrew Stocker Duty Manager
Tim Streader Chief Electrician
Nu Tran HR & Admin Assistant
Marie Voller Finance Manager
Sarah Watts Capital Campaign Coordinator
Gerry Wildish Finance Assistant
Aidan Woodburn Head of Operations
Bob Yates-Tily Kitchen Assistant

Front of House Team and Box Office Receptionists

Steven Allen, Harry Angus, Sam Bailey, Scott Bayliss, Elana Binysh, Faye Bishop, Daniel Bogod, Zoe Brennan, Sara-Lee Bull, Mia Canavan, Tom Collins, Hattie De Santis, Chloe Kitching, Ellie 'Spin' Coombs, Jake Cooper, Sophie Cottle, Jenny Davies, Alex Dickinson, Natasha Dummelow, Jack Drewry, Alex Elliot, Ben Foster, Becky Gardner, Jennie Harris, Joseff Harris, Zoe Hatziantoniou, Julia Head, Josephine Hill, Victoria Hole, Christabel Holmes, Nigel Hook, Joanna Howe, Ellie Jackson, Amy Kennedy, Stephanie Kempson, James Kent, Chloe Kitching, Matt Landau, Esther Lawrence, Jen Marshall, Katie McFaul, Fife McKenny, John Miller, Rhys Newcombe-Jones, Maisie Newman, Rosie O'Malley, Dan Price, Dan Radford, Gemma Reynolds, Cat Roberts, Rachel Slack, Christine Taylor, Philippa Till, Kizzie Tims, Dale Thrupp and Gabrielle Williams.

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Associate Artists and Companies

Sally Cookson Director
Helen Edmundson Writer
Firebird Theatre
Simon Godwin Director
Handspring Puppet Company
Akiya Henry Actor
Toby Jones Actor
Kneehigh
MAYK
Vicki Mortimer Designer
Adam Peck Writer
Bruno Poet Lighting Designer
Sacconi Quartet
John Retallack Writer & Director
Christopher Shutt Sound Designer
Melly Still Director
Tristan Sturrock Actor

George Mann is supported by the Quercus Trust in partnership with the National Theatre

Get Involved

You can support the theatre you love by becoming a member or donating, and sharing us with your friends and family.

Become a Member

Membership starts from £36 per year and you can enjoy a range of benefits from priority booking, to meeting members of the creative teams, to watching a technical rehearsal from the wings. Joining us is easy and can be bought for you or as a gift.





Donate

We are a registered charity and rely on donations to enable several strands of our work. By supporting our award-winning, 350-strong Bristol Old Vic Young Company you can make a real difference to many young people's engagement with the arts.



Own a piece of theatre history

Support our capital campaign by owning a piece of theatre history, a 'silver ticket' celebrating the original 50 men and women who founded our special theatre. This is our thank you to donors who make gifts of £50,000.

Contact

Find out more online at **bristololdvic.org.uk** or contact Zoe Crick-Tucker, Head of Development, by email **zoe.crick-tucker@bristololdvic.org.uk** or direct line **0117 317 8674.**

Image Haworth Tompkins Architects **Photography** Jack Offord, Jon Craig

Thank You

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Kneehigh Theatre

About the theatre

Kneehigh are a UK based theatre company with a local, national and international profile. For 35 years we have created vigorous, popular and challenging theatre and perform with a joyful anarchy.

We tell stories. Based in Cornwall in breath-taking barns on the south coast we create theatre of humanity on an epic and tiny scale. We work with an ever-changing ensemble of performers, artists, technicians, administrators, makers and musicians and are passionate about our multi-disciplined creative process.

In 2010 we launched The Asylum, a beautiful and flexible nomadic structure, which means we now have a venue to call home as well as being one of the leading touring theatre companies in the UK. We present our sixth Asylum season in Cornwall this summer with two brand new shows.

Alongside our national and international touring and Asylum seasons, we run the Kneehigh **Rambles Programme** – aiming to engage creatively with communities in Cornwall and beyond through event and adventure.

Ali Robertson Executive Producer
Mike Shepherd Artistic Director
Charlotte Bond General Manager
Liz King Producer
Steph Curtis Company Stage Manager
Aled William Thomas Technical Stage Manager
Fiona Buxton Finance Officer
Bethany Lyne Development Officer
Dann Carroll Communications Assistant
Millie Jones Production Assistant
David Miller Production Manager
Anna Maria Murphy Rambles Lead Artist
Sam McAuley/makesthree.org Marketing
Steve Tanner Photography
Brett Harvey Film Maker
Daryl Waller Illustrator
Emma Rice Artistic Associate

Support Kneehigh

We want to be a beacon of pleasure, welcoming people from all walks of life to be listened to, excited and delighted. We are a registered charity, and we want to work with you to make even braver work, and to share it with more people!

You can help us do this by joining the Kneehigh Friends. For just £2.50 a month you can unlock a treasure trove of Kneehigh treats! You can join up on our website or by calling **01872 267910**. For more information contact Bethany at **friends@kneehigh.co.uk**

We would like to thank all of our generous donors, especially treasured members of the Kneehigh Family:

Tracey Carter, Glenn & Wendy Carter, Elizabeth Chadwick, Guy Heath, Deborah Hinton, Trevor Mannel, David Rodgers, Jane Rowse, Hayley Taylor, David Trenberth, John Wood

And our brilliant Champions

Val Barnecutt, Mike Beard, Archie Burnham, Jyoti Chandola, Robbie Clymo, John Doble, Martin & Julia Eddy, Claire Fisher, John Glasswell, Ann Gray, Sheila Hancock, Linda & Danny Lang, Chris Law, Sara Loch, Clare Martin, Aaron Martin, Samantha Meeson, Mary Mestecky, Jeremy Metson, Dessie Moynihan, Sarah Patterson, Nicola Roberts, Kenneth & Rosalind Rokison, Damien Saunders, Susan Scambler, Samantha Servaes, Pat Smith, Julie & Bob Thomas, Sally Thrussell, Christopher Tiley, Andy Ward

The Kneehigh Rambles is supported by, Esmée Fairbairn Foundation, the Tanner Trust, The Albert Van den Bergh Charitable Trust, The David Teale Foundation and members of the Kneehigh Family.

To find out more about how you can support us visit **kneehigh.co.uk**

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At Bristol Old Vic 16–20 Nov

Kneehigh in association with Birmingham Repertory Theatre & Berkeley Repertory Theatre

946: The Amazing Story of Adolphus Tips

Adapted by Michael Morpurgo and Emma Rice

Based on Michael Morpurgo's novel, Kneehigh's *946: The Amazing Story of Adolphus Tips* explodes everything we thought we knew about the D-Day landings. With signature Kneehigh sorcery, *946: The Amazing Story of Adolphus Tips* uses music, puppetry and foolishness to tell this tale of war, prejudice and love. Tender, political and surprisingly romantic, this story speaks to us all and will finally reveal the secrets the US and British governments tried to keep quiet.

946: The Amazing Story of Adolphus Tips heads off on tour this summer, opening at Shakespeare's Globe in August and coming to Bristol Old Vic in November.

For full details and a list of other tour dates and venues, head over to **kneehigh.co.uk**



Photography Steve Tanner

“All colours are the friends of their neighbours and the lovers of their opposites”

MARC CHAGALL

Bristol Old Vic 250 Est. 1766

@BristolOldVic
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Bristol Old Vic

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Box Office 0117 987 7877
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